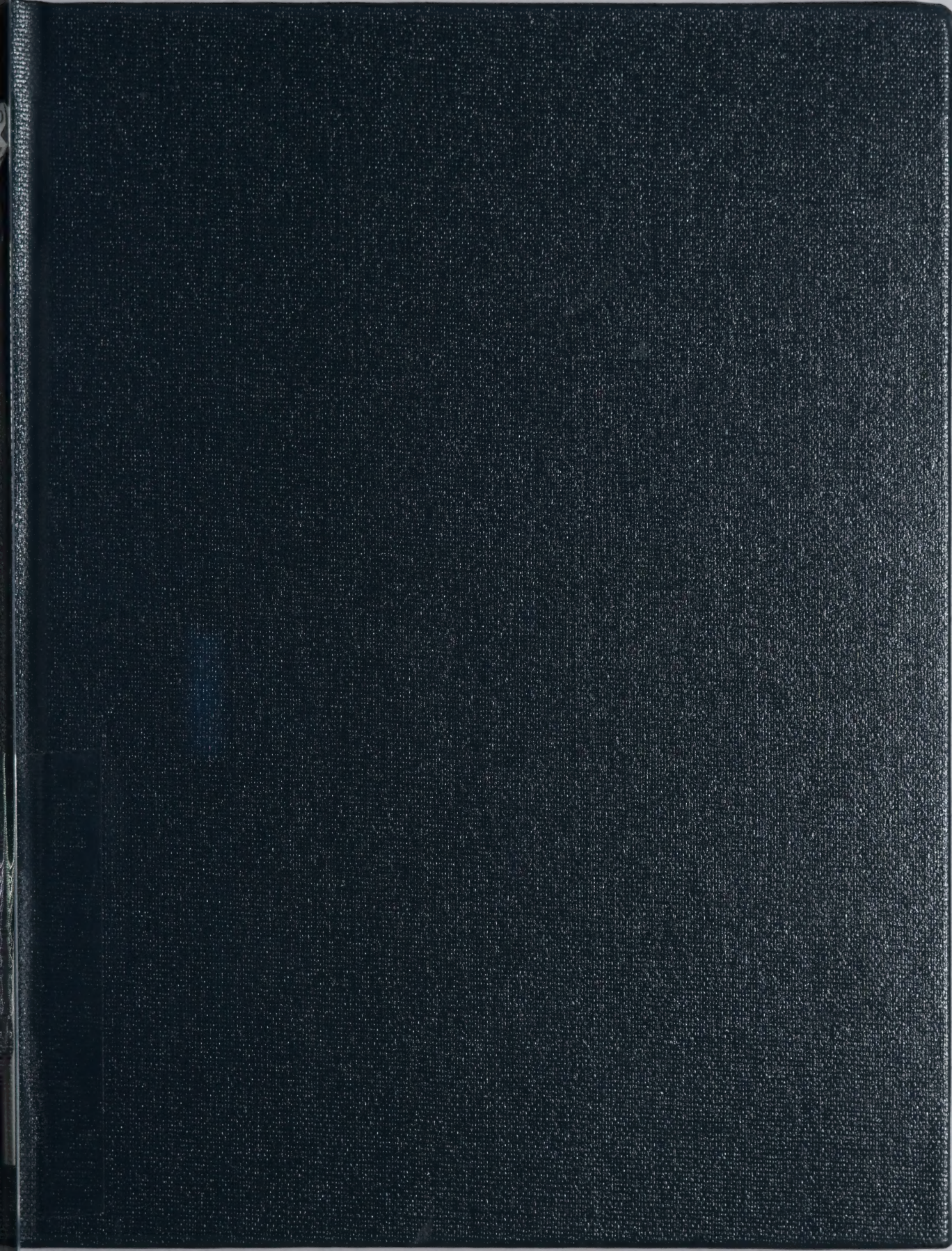






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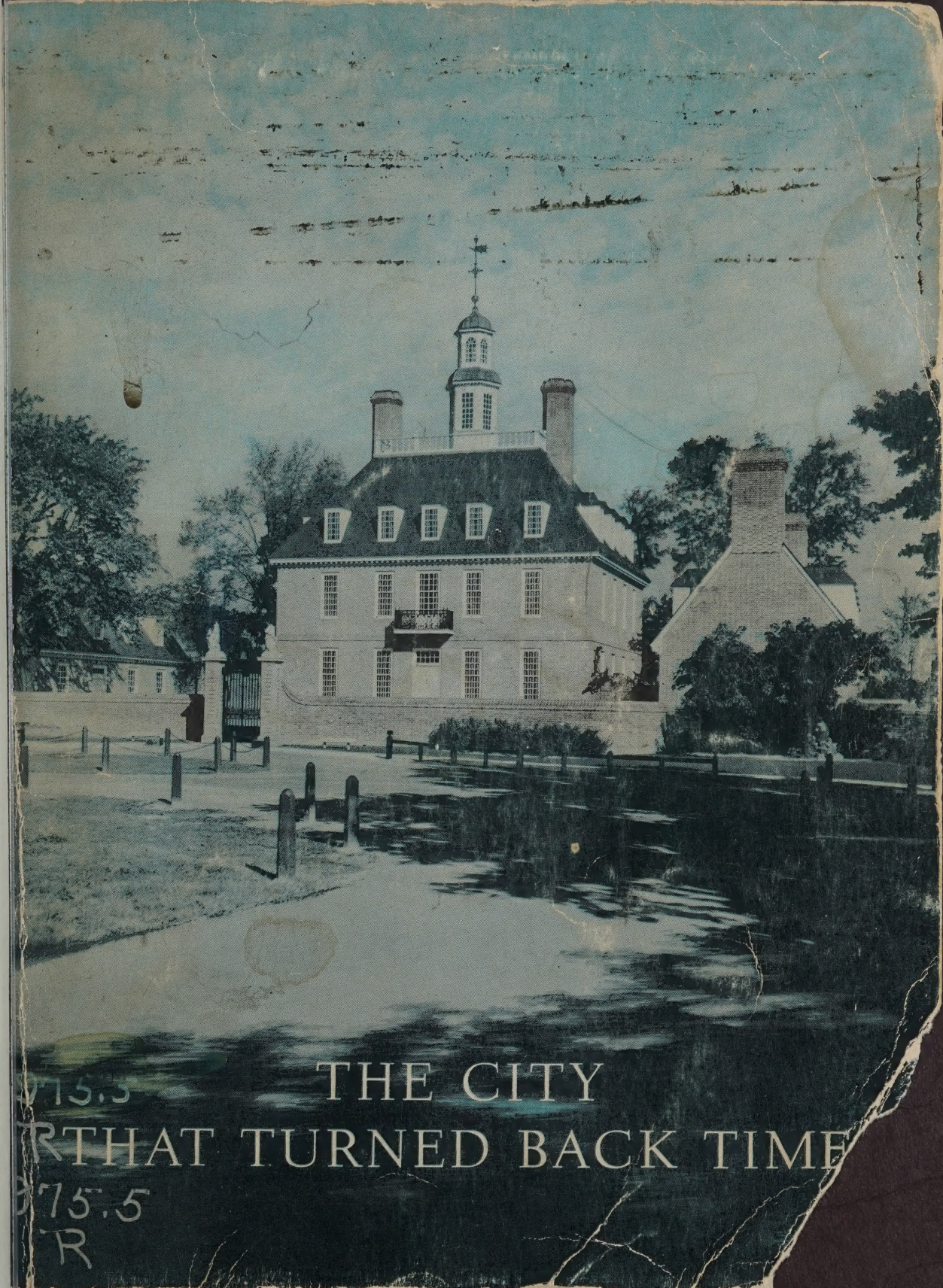


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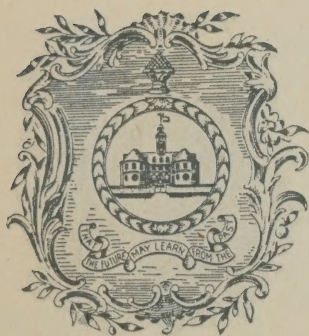
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THE CITY THAT TURNED BACK TIME

COLONIAL WILLIAMSBURG'S
FIRST TWENTY-FIVE YEARS



Text by
Parke Rouse, Jr.

Official photographs by
Thomas L. Williams

Colonial Williamsburg, Williamsburg, Virginia

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"The ghosts of the past haunted the house
and walking



the streets at night" — DR. GOODWIN

One day in March, 1926, a gray-haired Episcopal minister stood at the entrance to Bassett Hall, in Williamsburg, Virginia, nervously scanning the highway from Hampton and now and again peering at his watch. He was William Archer Rutherfoord Goodwin, and he was professor of philosophy and social service at the College of William and Mary near by. As he waited he gazed pensively at the ancient gnarled mulberry trees that lined the road and he thought, as he had many times before, of the exciting and important events which had taken place in colonial times along these now-quiet streets. Williamsburg had lost much of the beauty and glamour it had possessed in the days when Patrick Henry made his Stamp Act speech in the House of Burgesses, but a surprising number of historic buildings survived. A sense of the past hung over the little town, and all who came there felt it. As he pondered, the car for which Dr. Goodwin had waited drove up. In it were Mr. and Mrs. John D. Rockefeller, Jr., accompanied by three of their five sons and the hosts who had escorted them from Hampton. At Dr. Goodwin's invitation, they had come to see the historic sites he hoped to preserve for the future. It was to go down in history as a memorable day in the life of Williamsburg.

The Reverend William Archer Rutherfoord Goodwin (left) points out to John D. Rockefeller, Jr. the scenes of colonial and Revolutionary events in Williamsburg which should be preserved for future Americans.

THE BEGINNING

Eight months after his first visit Mr. Rockefeller came to Williamsburg again, this time to attend exercises at William and Mary at which an auditorium was dedicated to the memory of the founders of Phi Beta Kappa. Dr. Goodwin meanwhile had outlined his plans for restoring the city to one of Mr. Rockefeller's advisers in New York, and now he sought the opportunity to present them to the philanthropist himself. He began the conversation on November 27, 1926, during a tour of the Wythe House, Bassett Hall, and along the town's planked sidewalks. At the dedication dinner in the college dining hall that evening the two men continued their talk, and at its conclusion Mr. Rockefeller authorized the preparation of sketches visualizing a restoration of the Wren Building of the college and other areas. Dr. Goodwin engaged architects without revealing his backer's identity, and by May, 1927, some of the preliminary plans were ready for inspection by Mr. and Mrs. Rockefeller. Six months later the completed maps and sketches were approved by Mr. Rockefeller in New York and Dr. Goodwin began buying property up and down Duke of Gloucester Street, to the bewilderment of the townspeople. The confidence was still well kept.





Above, anniversary celebrations in Williamsburg in 1926 called the town to the attention of the nation that year. President Calvin Coolidge came to the College of William and Mary on May 15 to speak on the 150th anniversary of the adoption of the Virginia resolutions of 1776, which gave rise to the Declaration of Independence. Here Coolidge is shown in cap and gown with Governor Harry Byrd of Virginia walking through a lane of students to the ceremonies.



Left, national officers of the Phi Beta Kappa Society are shown as they gathered in Williamsburg on November 27, 1926, to dedicate a memorial auditorium at the college 150 years after the society's founding in Williamsburg. Dr. Goodwin is shown fourth from left and Mr. Rockefeller fifth from right.



The colonial buildings which Dr. Goodwin pointed out to Mr. Rockefeller were intermixed with many less beautiful structures of the nineteenth and twentieth centuries. Although Williamsburg had been one of the most important and handsome American capitals in the eighteenth century, its prosperity had declined sharply after the government was moved to Richmond in 1779, and in recent years a medley of commercial buildings had grown up. Working in confidence, in compliance with Mr. Rockefeller's request, Dr. Goodwin and the architects had to learn all they could about the old city.



Duke of Gloucester Street, principal Williamsburg thoroughfare, had been greatly altered between colonial times and 1926. In the early 1920's the 99-foot-wide dirt street (top left) had been divided into two paved strips, with a grass plot and telephone poles down the center (top right). At left is Palace Green as Mr. Rockefeller first saw it, with the Confederate monument in the foreground and a high-school building on the site of the Palace.



Twentieth-century commerce threatened to crowd out eighteenth-century charm. At right was a scene on Francis Street, showing the eighteenth-century Semple House through a vista of mulberry trees. Below, left, was the building of the First National Bank and, right, the site of Raleigh Tavern as it appeared in 1926. Both were on Duke of Gloucester Street.



Telephone wires criss-crossed Williamsburg before restoration, as on England Street, at right. Below is a portion of the north side of Duke of Gloucester Street in 1926. The intersection is Henry Street.



Three scenes of unrestored Williamsburg on opposite page are, top left, England Street looking north toward present Market Square; top right, the Archibald Blair Storehouse, then an automobile repair shop and now the Printing Office; and below, the scene down Duke of Gloucester Street from the campus.



Captain Orr's Dwelling, on Duke of Gloucester Street, looked as in photograph at right when the Rockefellers paid their 1926 visit. Below is the Henry Street corner of Duke of Gloucester as it appeared, looking south.





When Dr. Goodwin wired Mr. Rockefeller in 1927 to ask whether he should buy the Ludwell-Paradise House, then on the market, Mr. Rockefeller's wired authorization was signed "David's Father" for the sake of anonymity. Shortened to "Mr. David," this remained Mr. Rockefeller's pseudonym during the exciting months of negotiations. But at length came the time to end the secrecy. In June 1928, Dr. Goodwin called a town meeting and revealed to the townspeople the project's backer.

7





In the early months of 1928 Williamsburg became apprehensively aware that it was about to undergo a major operation. The remote and quiet little town was visited by an increasing number of newspapermen, photographers, and the merely curious who came to see the reawakening city and perhaps to catch a glimpse of Mr. Rockefeller and Dr. Goodwin. The Boston architectural firm of Perry, Shaw and Hepburn, which had been commissioned to undertake this most ambitious of all American restoration projects, established offices in Williamsburg and prepared intensively for its monumental job. Contractors, landscape architects, utilities experts, research men, and representatives of Mr. Rockefeller's New York offices kept Williamsburg's principal hostelry, the Colonial Hotel, unaccustomedly full. To Colonel Arthur Woods, one of his confidential advisers, Mr. Rockefeller delegated responsibility for carrying out the project as he had outlined it, and between Colonel Woods and Dr. Goodwin a heavy correspondence developed. In the crucial years of the late 'twenties the important principles on which Colonial Williamsburg was to be built were firmly established.

Dr. Goodwin and Architect Thomas Mott Shaw confer on the steps of the Wythe House. Dr. Goodwin had become rector of Bruton Parish for the second time in May, 1926, and the Wythe House (partially restored by gifts from the Colonial Dames and others) served as the Parish House and as his office.

Selected as architects for the project was the firm of Perry, Shaw and Hepburn, of Boston. In 1934 a staff of resident architects was created.





The Carter-Saunders House on Palace Green served as early headquarters for the restoration. Among the pioneers were these. Reading left to right, on the front row are Thomas M. Debevoise, Mr. Rockefeller's attorney; the late Dr. Goodwin; the late George P. Coleman, trustee; the late Colonel Woods; Charles O. Heydt, Mr. Rockefeller's adviser on real estate; Andrew Hepburn, architect; and Rudolf Bertheau, formerly of Colonial Williamsburg. On the second row are Vernon Geddy, now counsel; R. E. Parker, architect; Robert Trimble, contractor; and J. W. Geddes, architect. On the third row are William G. Perry, architect; Abbott Ingalls, formerly of Colonial Williamsburg; J. O. Brown, contractor; Arthur A. Shurcliff, landscape architect; Walter Macomber, architect; Webster Todd, contractor; and Kenneth Chorley, now president of Colonial Williamsburg.

Plans are studied on Palace Green by Dr. Goodwin, Mr. Trimble, Mr. Rockefeller, and Mr. Shurcliff, left to right.





One of the most valuable restoration aids was the identification by Miss Mary F. Goodwin and Miss Kate Cannon of a copperplate engraving in the Bodleian Library at Oxford University, England. It showed some of the buildings and other features of eighteenth-century Williamsburg, including the College of William and Mary (below). It was of great help in restoring the Wren Building and is the only contemporary picture of the Palace thus far discovered.

EARLY YEARS

To collect the millions of facts and measurements that would be needed in restoring Williamsburg, historians and architects began to comb the eastern United States and the libraries of Europe. The lore and legends of the town had to some extent been preserved even while the buildings had decayed, and such history-minded citizens as Lyon Gardiner Tyler, late president of William and Mary, and Earl G. Swem, librarian emeritus of the college, had collected and recorded much of it. However, there was a yawning lack of material about many of the early buildings which had disappeared or had been altered. A map of the town made by a French cartographer about 1782, fortunately preserved by the College, and other maps, plats, drawings, and descriptions provided necessary clues. Armed with these data, archaeologists could usually locate the buried foundations of vanished structures. Thus, when it was necessary to rebuild, they were prepared to do so with surprisingly complete information, in most instances.





The so-called Frenchman's Map, made probably by a French army map maker during the Revolution, is believed to show exactly how Williamsburg was in 1782. Below archaeologists examine buried foundation brick and other articles uncovered in the excavation of a house site.

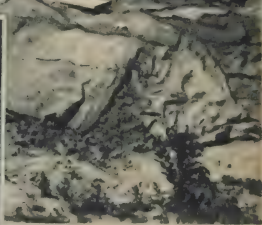


Thomas Jefferson drew this useful floor plan of the Governor's Palace about 1779 during his term as governor.

The drawings, left, of a Swiss traveler named Michel, made in 1702, helped in restoring the Capitol.







13
To get the beautifully colored rough brick needed to rebuild Williamsburg's decaying buildings, restoration officials found after a long search that they would have to make their own. Accordingly, a brickyard was set up adjoining the city, using the same coarse red clay, the same simple manual techniques as were used to produce the brick for the original Capitol, Governor's Palace, and the other buildings of Williamsburg's early years. At left, a veteran brickmaker fills the molds with clay which has been mixed by mule power, as shown in the top picture on this page. After being molded the unbaked bricks are turned out, as above, to dry and then placed in the kiln at right to be fired with oakwood. The ends of the brick exposed directly to the heat acquire a gray-green glaze, providing interesting color contrast when laid in the Flemish bond pattern.



Victorian and modern buildings had to be torn down in many cases to make way for the restoration of colonial landmarks.



Not only houses but also trees, shrubs, and gardens were compelled to revert to eighteenth-century forms to carry out the restoration project. Above is shown a paper mulberry tree being moved along the Palace Green to the Carter-Saunders House. At left, a smaller example of this eighteenth-century favorite is about to be planted by a crew from the landscape architect's force.



To achieve fidelity to the past it was sometimes necessary to move entire buildings, even though they might be of colonial design, when not on original sites.

Local, state, and federal governments co-operated in re-routing traffic as much as possible to avoid the area undergoing restoration. To link Yorktown and Jamestown by means of its Colonial National Parkway, the National Park Service built a tunnel measuring 1,183 feet under the busiest part of Williamsburg.



As the veneer of succeeding centuries was removed, eighteenth-century Williamsburg was revealed. Here are the foundations of Raleigh Tavern, uncovered in 1929.





Mr. Rockefeller talks with Alec Pleasants, who was sexton of Bruton Church for many years.

The excitement of a detective story and treasure hunt combined pervaded Williamsburg and infected all those who worked toward restoration. Mr. and Mrs. Rockefeller came to Williamsburg often and followed the project with keen interest. They made friends with the whole community, and Mr. Rockefeller praised "the truly wonderful co-operation, sympathy, and understanding given the undertaking by the people of Williamsburg and of Virginia, both in official and in private life." He added, "From the very outset they have made the work a joy."



Mr. Rockefeller and Dr. Goodwin show a school group the George Wythe House, at that time being used as the parish house of Bruton Church and since more completely restored as an exhibition building.



Strolling through Bruton churchyard, Colonel Woods (center) and Mr. Rockefeller (right) hear tales of early Williamsburg from Dr. Goodwin. In the cemetery and in the church are gravestones of such early Virginians as Governor Nott, Governor Fauquier, and Edmund Pendleton.

John D. Rockefeller III, eldest of the Rockefeller sons and now chairman of Colonial Williamsburg's board, examines a blueprint with Kenneth Chorley, who succeeded Colonel Woods as president in 1936 and directed the project to fulfillment.





FIRST ACHIEVEMENTS

What Williamsburg's restorers set out to do had no precedent in the America of the late 'twenties. True, a number of important shrines had been restored individually, including Mount Vernon in 1858. A very useful work of preservation had been performed by the Association for the Preservation of Virginia Antiquities commencing in 1889 with the purchase of the Williamsburg powder magazine and spreading to more than a dozen other structures over the State. Elsewhere in America, groups and communities were growing increasingly aware of the need for preserving beautiful and historic buildings. Yet none of these projects had involved an entire eighteenth-century city. As Mr. Rockefeller saw it, "To undertake to preserve a single building when its environment has changed and is no longer in keeping has always seemed to me unsatisfactory. . . . The restoration of Williamsburg, however, offered an opportunity to restore a complete area and free it entirely from alien or inharmonious surroundings as well as to preserve the beauty and charm of the old buildings and gardens of the city and its historic significance. Thus it made a unique and irresistible appeal."

Because of the magnitude of the project and the absence of well-defined principles and methods for restoration, Williamsburg's preservers were forced to make extensive search before they could build with assurance. In this period they called in America's best-known experts on colonial architecture, sought for precedent in the great eighteenth-century houses of England, and made a systematic study of colonial buildings along the Atlantic coast, especially in Virginia. Careful examination of the wealth of surviving architectural detail in Williamsburg yielded other secrets, and out of the mass of evidence there emerged at last a discipline within which craftsmen of the restoration could confidently work.

Complete authenticity, modified as little as possible to meet twentieth-century conditions, was the guiding principle. Whenever the shell of an eighteenth-century building was found to have survived, it was to be restored at any cost within reason in preference to a reconstruction of the original. In restoring so important a scene in America's history, it was agreed, there could be no compromise with error. Thus, slowly there emerged the Williamsburg that Washington and Jefferson and Patrick Henry had known.

In Bruton Church the great generation of pre-Revolutionary Virginians worshipped. Restored first in 1905-1907 during the first Williamsburg ministry of Dr. Goodwin, it was more completely restored during the Goodwin-Rockefeller association.



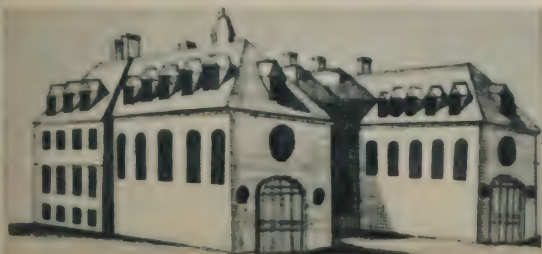
Restoring the building named for Sir Christopher Wren at William and Mary was the first project Mr. Rockefeller undertook. The top photograph shows the building today, restored to original design with the aid of the Bodleian drawing, above. At right it is shown as it appeared in 1927.





The Great Hall and chapel at the rear of the Wren Building gained new height and beauty when restored to their original proportions, as above. The commencement of the work is shown.

Tombs of early officials of William and Mary, second oldest institution of higher learning in America, were revealed thus when the chapel of the Wren Building was reconstructed in 1928 in conformity with the original design shown on the Bodleian plate.





Reconstruction of the Palace of the Royal Governors, beginning 1930, was the largest job of its kind in the restoration up to that time. Before it could be built, the former Williamsburg high school on Palace Green (below) had to be acquired and the modern Matthew Whaley School built to replace it. Remains of the dismantled school can be seen in foreground of photograph above.

The Palace was rebuilt on the site of the original foundations, shown at right, which Jefferson's drawing of 1779 helped archaeologists to interpret. Excavations on the site of the Palace gardens revealed unmarked remains of Revolutionary War soldiers.







Grounds at the end of Duke of Gloucester Street on which the colonial Capitol of Virginia had been located were generously deeded to Colonial Williamsburg by the Association for the Preservation of Virginia Antiquities.



A scale model to aid architects and engineers was developed before construction began. It differs slightly from the final authentic design.



Foundations of the Capitol, revealed by archaeological research in 1929, looked like this plaster model.



The form of the Capitol is elaborate and unusual. This building has been called "the keystone of eighteenth-century Williamsburg."



With the completion in 1934 of the Governor's Palace and the Capitol, the four major centers of early Williamsburg life and thought stood again as they had in the early eighteenth century. Already preserved were Bruton Church and the Wren Building with its adjoining President's House and Brafferton Building. Now every year saw other smaller buildings rescued from decay and preserved for posterity.



The first property purchased by Dr. Goodwin for Mr. Rockefeller was the Ludwell-Paradise House on Duke of Gloucester Street, now restored to its eighteenth-century appearance as above, and open to the public. Like many other Williamsburg houses it had a front porch, added in the nineteenth or twentieth centuries.





The Gaol, located near the Capitol, had changed markedly since Lord Dunmore's day. The pillory can be seen in the foreground of the restored building at right.



The Magazine before restoration was nearly covered by ivy. Now fitted out with eighteenth-century guns and ammunition, it is a popular exhibition building.



The Brush-Everard House on Palace Green, shown restored at left, is the latest exhibition building to be opened to the public. Below is pre-restoration house.





The George Wythe House on Palace Green, is shown as it appears today and as it was about 1900. It was the home of George Wythe, teacher of Jefferson and Marshall, and the first professor of law at the College of William and Mary.



The Semple House on Francis Street was the home of Wythe's successor, James Semple.





Pre- and post-restoration Williamsburg are well represented in these photographs, one contemporary and the other about fifty years old. The view is westward along Duke of Gloucester Street and

across Market Square. At right is the Courthouse of 1770, now the Archaeological Museum of Colonial Williamsburg. Visible also in the older photograph are the Norton-Cole House and Bruton's steeple.



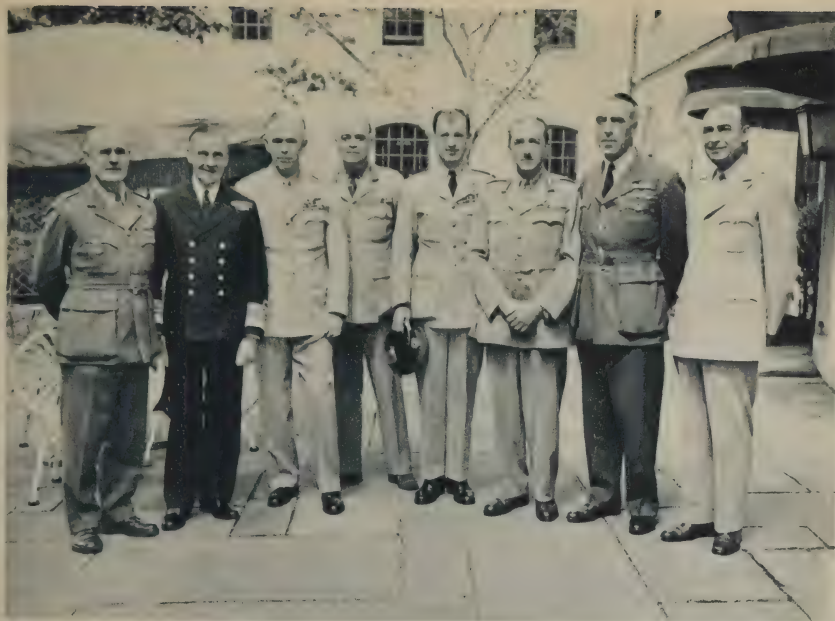


President and Mrs. Franklin D. Roosevelt stopped at Bruton Church in 1936, repeating a visit of two years before, when they observed formal opening of restored Duke of Gloucester Street. Dr. Goodwin welcomed them.

HOST TO THE WORLD

Gradually, in the years after 1926, Williamsburg became again a focal point as it had been in the years before 1779. Travelers came up to the tidewater country from the south, or down the Peninsula from the north, to see the town which once they had been pleased to by-pass. To supplement and eventually to replace the town's few hostelries, work was rushed on the Williamsburg Inn and later on the Williamsburg Lodge. Some of the old taverns, like Chowning's, were reconstructed, and townspeople hospitably let their guest rooms to visitors.

To the expanding college and to the celebrations arranged by Colonial Williamsburg came leaders from many nations. The pageantry which had surrounded royal governors could never be revived in busy mid-century America, perhaps, but Williamsburg once again became a rostrum for ideas which resounded around the world.



British Chiefs of Staff in World War II were guests of General George C. Marshall, United States Chief of Staff, in 1943. They were, left to right above, Field Marshal Sir Archibald P. Wavell, Admiral Sir James Somerville, General Marshall, Lieutenant General Sir Hastings Ismay, Air Chief Marshal Sir Charles Portal, General Sir Alan Brooke, Air Chief Marshal Sir Richard Pierse, and Lieutenant General Joseph T. McNarney, Deputy Chief of Staff of the United States.



Sir Alexander Cadogan, British representative to the United Nations Security Council, and Lady Cadogan rested between sessions at the Inn in 1946.



General Marshall, left, received an honorary degree from William and Mary's President John Stewart Bryan in 1941.

Photographed in 1946 were Winston Churchill and General Eisenhower, accompanied by Kenneth Chorney.

In 1931 Marshal Petain spoke at the dedication of a tablet at the Wren Building, honoring French participation in the American Revolution.







London's Lord Mayor
rides Williamsburg style

"Canadian-American Day" in 1948 brought President Truman, at center; Canada's Governor-General, Viscount Alexander of Tunis, at the President's side; and the late prime minister of Canada, W. L. Mackenzie King. In the photograph on the opposite page, Mr. Truman beams in recognition of Fleming Brown's courtly bow as he steps into the Governor's Palace gardens.

The biggest celebration of 1951 was in honor of the Lord Mayor of London, Sir Denys Lowson, shown here in his plumed hat and robes of office as he toured the Palace gardens. Leading is the London City Swordbearer, William T. Boston, and accompanying Lady Lowson is Kenneth Chorley.







Above at right, West Point cadets hear the story of the colonial Capitol as part of a program begun in war-time and continued to teach America's servicemen how American government evolved and what its benefits and responsibilities are.

During the years of World War II many peacetime activities were suspended as Williamsburg played host to servicemen from bases scattered over the nation. A sailor and his wife, right, were welcomed by a hostess in 1946 to the popular Duke of Gloucester Street USO.



Left, from World War II to the present, Williamsburg has been a popular attraction with servicemen training in Virginia and nearby states. This view was taken at the Wythe House.



X



INTERPRETING WILLIAMSBURG

And now that the scenery had been put in place, what about the actors? Where were the colorful pastimes and folkways of the eighteenth century, so necessary to give life to this amazing experiment in reversed time? At length they began to appear, too. First came the costumed hostesses, selected from among Williamsburg's cultivated and charming ladies and trained to tell the community's story in its fascinating details to the hundreds who wandered through the exhibition buildings each day. In the Palace kitchen cooks bent again over huge hearth fires. Patrons of the taverns were met by cheerful hosts in wig and knee breeches, and their waiters wore costumes that would have been familiar to Baron Steuben on one of his visits to the King's Arms in 1781.

Eighteenth-century music and drama were revived, too. In performances at Bruton Church, at the College, in the ballroom of the Governor's Palace, and later at the Reception Center the delicate melodies of Scarlatti and the raucous comedies of early English dramatists were heard again. To advertise these, the eighteenth-century street crier was revived with his bell and his three-cornered hat. On performance days and at "Publick Times" he attracted crowds at street corners with his "Hear ye! Hear ye!" and his commanding address.

The scene was further enlivened when horse-drawn carriages manned by liveried drivers and footmen rattled over Duke of Gloucester Street as they had in years past. But entertainment was not all that Colonial Williamsburg offered to receptive Americans. There was instruction, too, in the re-enactment of historic events on holidays and anniversaries: such events as the "Prelude to Independence," marking the adoption on May 15, 1776, of the far-reaching Virginia resolutions, and the passage in the same convention of George Mason's Declaration of Rights. These offered a challenging opportunity to dramatize the events which had produced some of the most important ideas and documents in American history. The motto, "That the future may learn from the past" took on a new meaning for Colonial Williamsburg.

?

Cary McMurren, at the harpsichord, and flautist Edgar Kovner play a candlelight concert at the Governor's Palace.



Eighteenth-century music and drama have been popular features of Colonial Williamsburg's program. Above, Ralph Kirkpatrick performs at the harpsichord in an early Palace concert. Below, a group of William and Mary players disport in various eighteenth-century plays, recently presented.





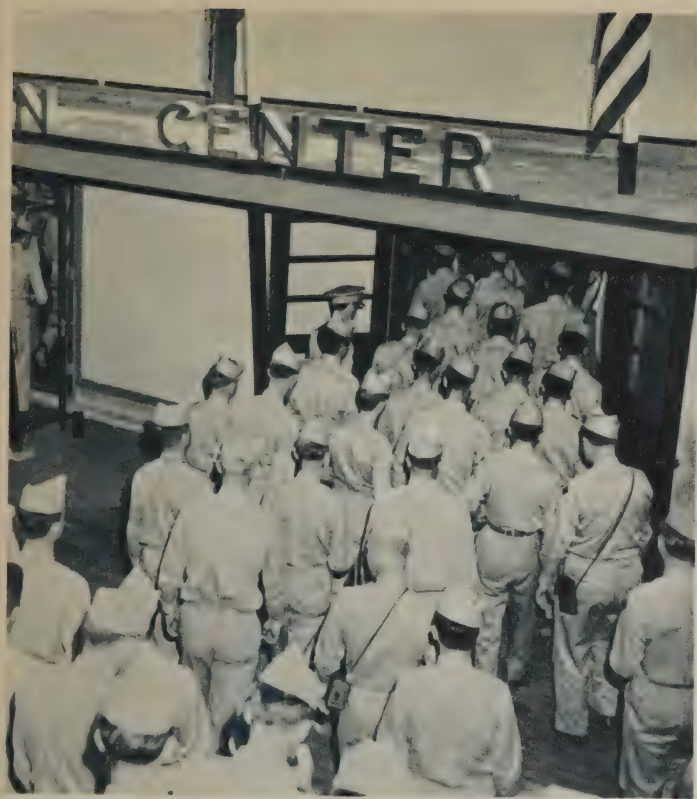
Diversions of Jefferson's day are sometimes seen in Williamsburg: childhood's perennially popular stilt-walking, dancing on the green during "court season," the reading of holiday proclamations, and carriage riding under the benign Virginia sun.



By the time work was halted by America's entry into World War II, approximately \$20,000,000 had been spent on the restoration. Americans were visiting the exhibition buildings at the rate of 200,000 a year, and approximately 1,000,000 had seen them altogether. The end of the war saw the program resumed and attendance increasing at an accelerated pace. Today more than 250,000 people visit Williamsburg annually, and approximately \$44,500,000 has been made available for the work. Operating costs of the educational project are met by admission charges at exhibition buildings, plus revenues from the operation of hostelries, taverns, and the reproductions program.



An interested young American watches the town crier post a public notice on Duke of Gloucester Street.



An early development after the war was the establishment of the Reception Center, to provide information for the vastly increased number of post-war visitors. Here in a temporary building all who come to see Williamsburg, either in small parties or in large institutional groups, may learn what is to be seen and what are the most convenient ways in which to see it. Motion pictures, slide programs, and illustrated lectures are intended to make vivid to the viewer the kind of world in which eighteenth-century Americans lived. With a general picture of what he is to see in mind, the visitor then sets out on foot or by the Colonial Williamsburg bus to tour the buildings. He can absorb more specific details from the accounts of guidebooks, hostesses, and attendants. For busloads of school children and others who visit Williamsburg, escorts are provided to conduct uninterrupted tours.

D





School children say Williamsburg makes history seem real. Eighteenth-century utensils, paintings, and sheet music are among the items that attract their interest.





Of all the holidays, Christmas gets closest to the spirit of eighteenth-century Williamsburg. The joy, the abundance, the stimulation of the senses are enjoyed now as in colonial days against an exalted spiritual background. Above is the Williamsburg Inn, lighted and decorated for Christmas, while below are waiters at Williamsburg Lodge bearing the traditional English yule log.





WILLIAMSBURG TODAY

As the activities to dramatize Williamsburg gathered momentum, it became clear that Williamsburg was destined to be much more than a static re-creation of an eighteenth-century town. Recognizing this, John D. Rockefeller, Jr., wrote in 1937: "As the work has progressed, I have come to feel that perhaps an even greater value (than the preservation of the beauty and charm of the old buildings and gardens) is the lesson that it teaches of the patriotism, high purpose, and unselfish devotion of our forefathers to the common good. If this proves to be true, any expenditure made there will be amply justified."

The interpretation program was renewed and extended following World War II. Under the leadership of John D. Rockefeller III, who had become chairman of the board of trustees in 1939, Williamsburg began to tell its story in new ways. Books and motion pictures were made and distributed throughout the world. Staff writers and photographers co-operated with the nation's press to keep the public informed of what was being done. The entertainments and anniversary programs which developed before the war were expanded and improved. Continuing a program begun in World War II, Colonial Williamsburg worked closely with the Defense Department's Information and Education program, teaching democracy and citizenship to groups of service men brought to Williamsburg daily and to others reached by motion pictures in their camps.

Emphasis also was placed on stimulating visits to Williamsburg by foreign visitors and school groups. Publications, motion pictures and television were used to reach classrooms, service and women's clubs, and homes throughout the nation and increasingly abroad. After World War II, with American influence permeating the world and proclaiming the advantages of democracy, it was natural that Williamsburg's horizon should also extend. This was the challenge that the restoration project faced as it entered its second twenty-five years on November 27, 1951. As President Kenneth Chorley put it, "The ramifications of this new phase are enormous. In many respects it is the most difficult of any of the work which we have undertaken. At the same time it is tremendously absorbing because it is so largely concerned with human interest and deals with the spiritual or inspirational and educative qualities inherent in the restoration."

Outside the Ayscough Shop, on Francis Street, a craftsman whittles time away. In the background is the Capitol.



For many years a silversmith, at left, plied his craft at a Duke of Gloucester shop. Below, at a cabinetmaker's shop on Francis Street, a skilled craftsman completes a desk.

Below, at Wythe House "office," yarn for the weaving of cloth is made into skeins.





Three other crafts revived in Williamsburg: printing, carriage making, and the molding of bayberry candles.



The craft shops which have been put in operation again show machine-age Americans what great advances have been made in production. Nothing in Williamsburg more graphically illustrates the simplicity and yet the rigor of eighteenth-century life.



The design of Williamsburg Inn takes advantage of life in the city which it adjoins, and the pine-studded Virginia countryside beyond. From its portico, above, one can look across Francis Street to Duke of Gloucester, which Franklin D. Roosevelt called "the most historic avenue in all America." At left is a corner of the East Lounge, while below is the sycamore shaded rear terrace, looking out toward the golf course, tennis courts, swimming pool, and the woods beyond.



Williamsburg Inn is famous for food. Its Sunday night buffet is especially popular.



Beyond its primary mission of re-creating Williamsburg as it was, Colonial Williamsburg found it necessary through the years to provide certain necessities for the convenience of visitors, especially accommodations and meals. The construction of the Williamsburg Inn in a wooded setting south of the town was the first response to this need. Of a later style than the colonial, it blends comfort with the spaciousness of nineteenth-century Virginia architecture. Serving as Inn guesthouses are many small restored houses on Francis Street, nearby. The Williamsburg Lodge is a moderately priced hostelry close by the Inn and the Reception Center. Its pleasant rooms, like those of the Inn, the King's Arms, and Chowning's Tavern, welcome all who come to Williamsburg seeking knowledge, stimulation, and a good time.



Williamsburg Lodge, shown above and at left is a comfortable, modern hotel. At top right, Sally Lunn bread from an old Williamsburg recipe is a favorite on Williamsburg tables at any season. Chowning's Tavern (second and third photos at right) and King's Arms (below, right) are reconstructed colonial inns serving lunch and dinner.





The executive committee of Colonial Williamsburg, left to right, is composed of Vanderbilt Webb, President Kenneth Chorley, and Chairman John D. Rockefeller III.

Far from being a completed project, Colonial Williamsburg continues to mature in form and spirit today, more than twenty-five years after its inception. To achieve its early objectives, it is developing a program to make even more effective use of the restored area as a living laboratory of history — a place where all may study a chapter in America's past during which the concept of democracy took substance and grew.

Administration of the project rests in the hands of Colonial Williamsburg, a non-profit-making organization composed of the primarily historical and educational Colonial Williamsburg, Incorporated, and the subsidiary Williamsburg Restoration, Incorporated. All income derived from the exhibition buildings, Williamsburg Inn and Lodge, the Craft House, Williamsburg Theatre, and other activities is used to maintain and develop Colonial Williamsburg and to carry forward its educational program.

With increasing clarity, the vision which seized the minds of Dr. Goodwin and of John D. Rockefeller, Jr., in 1926 becomes apparent to Americans today. The fact that so many of them see it, are strengthened by that association, and come back to Colonial Williamsburg again and again is perhaps the best measure of the extent to which it has achieved its purpose: “. . . to re-create accurately the environment of the men and women of eighteenth-century Williamsburg and to bring about such an understanding of their lives and times that present and future generations may more vividly appreciate the contribution of these early Americans to the ideals and culture of our country.”

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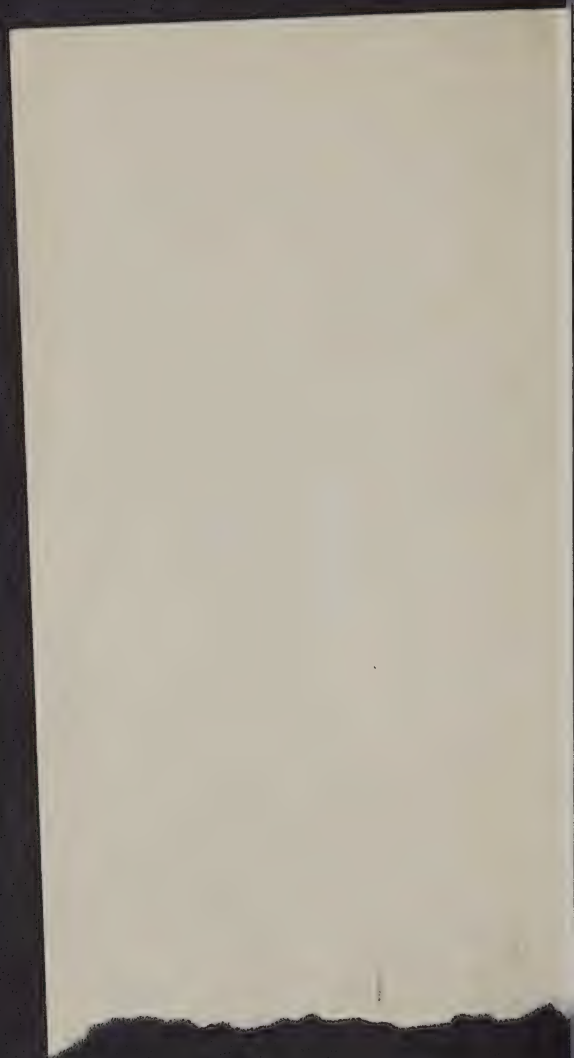
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Rouse, Park, Jr.

AUTHOR

The City that turned back time.

TITLE

DATE DUE	BORROWER'S NAME	ROOM NUMBER
NOV 11 '71	Dennis	77
DEC 16 '80	Becky Johnson	128
JAN 6 '81	Becky Johnson	223
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Your attention is invited to the following volumes,
also published by Colonial Williamsburg, dealing
with the restoration:

Colonial Williamsburg: Its Buildings and Gardens

by A. LAWRENCE KOCHER and HOWARD DEARSTYNE

America's Williamsburg

by GERALD HORTON BATH

The Official Guidebook and Map of Colonial Williamsburg

An Eighteenth-Century Garland:

The Flower and Fruit Arrangements of Colonial Williamsburg

by LOUISE B. FISHER

These and other volumes are available at your bookstore
or from the Craft House, Williamsburg, Virginia.

Colonial Williamsburg is indebted to the individuals and organizations that have made available information and photographs for this volume. It is especially indebted to Earl G. Swem, T. Rutherford Goodwin, and the library of the College of William and Mary, in Williamsburg; Commander Raymond B. Bottom, president of the Daily Press, Inc., and Alexander Crosby Brown, both of Newport News; Philip Flourmoy of the Virginia State Chamber of Commerce, Earl Jones of Richmond Newspapers, Inc., and Frank Dementi of Colonial Studios, all of Richmond; and the New York Times, of New York. Thanks are also due to R. McLean Whittet, of Whittet and Shepperson, Richmond, for his assistance in the design and printing of this publication. The portrait of the architects, Perry, Shaw and Hepburn, on page 10, is by Charles Hopkinson.

